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sung by a believer over the crucified Christ as a love-song for Ahasuerus, while the duet sung by Esther and her king when she is reassured is the same as that sung by the Blessed Virgin and Christ in His last moments. Stranger yet, the strains in which Haman pleads for his life with Esther are bodily taken from Christ's agony in Gethsemane. The Virgin's lullaby is used later as Pleasure's enticement of Hercules. Sacred music, to Handel, was merely an artistic exercise, and while "Bach is on his knees in the Holy of Holies, Handel marches leading a gayly robed procession down the echoing aisles of the church." In religious, as in secular music, he had an eye for the motley, earthly pageant, and he loved God chiefly and praised Him most devoutly for this lovely earth of sight and sounds.

The author has succeeded delightfully in finding the man Handel not only in the records of the day, but in his music, tracing his character, his view of life, his thoughts, feelings and aspirations as they are set down in his work.

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To the same series as the life of Handel belongs the scholarly and delightful life of Hugo Wolf\* by Ernest Newman himself. In recent years the original and scholarly musical compositions of Hugo Wolf have led many lovers of true music to a desire to know Wolf more fully and intimately, and to have an insight into the environment and conditions amidst which he gave to the world songs which will go down the ages as classics and operas which will always be of interest to the student of music, although they have not yet been given public performance. Dr. Ernst Decsey has written a most complete biography in four volumes of Wolf, and only recently several smaller works dealing with his compositions and his life have been published. Most of the foregoing, however, are German publications and, therefore, not accessible to many lovers and followers of music in this country. It has remained for Mr. Ernest Newman, one of the very best of our latter-day critics, to write a truly charming and, to a great extent, intimate life of Hugo Wolf. Mr. Newman's book is in two parts, dealing respectively with Wolf's life and his works. It also contains a complete list of Wolf's published compositions.

\* "Hugo Wolf." By Ernest Newman. New York: John Lane Company, 1909.

This latter is always a most welcome addendum to any biography and will be cherished by the admirer of Wolf's unique genius. It is hoped that the day is not far distant when Wolf's songs will be procurable in their entirety, with English translations, as every singer and follower of good music is not necessarily an accomplished linguist. In the mean time a careful perusal of Mr. Newman's most admirable life of Wolf will pave the way to a full enjoyment of the works of one of whom it might be said that he has made, possibly, the greatest name among modern song-writers and set a standard in his day very much as Franz Schubert did in the early years of the nineteenth century.

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The subtitle of this volume is: "The Story of the Development of a Great Personality,"\* a title that would have been much more fitting had the last word read genius. Of the personality of Bach amazingly little is known. Unlike Handel, who was a public man and a courtier, Bach was of the lower middle classes, and to the end he led the life of an obscure musician. The family of Bachs can be traced back to the early sixteenth century; they were peasants or farmers and were scattered over Saxony and Thüringen. One Veit Bach, a baker in Wechmar, was known as a musician and played on the "Cythringen," while his son Hans, a weaver, combined his profession with that of town musician and studied his art with a cousin, Caspar Bach, of Gotha, in Thüringen. The musical endowment of the family seemed to spread through all the branches, and at one time there were seventeen Bachs, all prominent church organists. Bach's audiences were always small, and he never had any temptations to use histrionic devices. Of his life there remain the sparsest records, and the story of his development consists wholly in the learned and technical criticism of his tremendous output of work. No one living is so capable of giving the world such technical analysis of Bach's work as Sir Charles Hubert Hastings Parry, the distinguished professor of music at Oxford and the director of the Royal College of Music. The book, if having little to tempt the average reader, is invaluable to the student, who should combine the reading of the book with a careful study of the scores analyzed.

\* "Johann Sebastian Bach." By C. Hubert H. Parry. New York: G. P. Putnam's Sons, 1909.